

# 1267 LEATCOMBS BANJO & GUITAR GAZETTE

VOL. I, No. 5.

MAY & JUNE, 1888.

SINGLE COPY, TEN CENTS.  
FIFTY CENTS PER ANNUM.

## QUESTION OF RAISED FRETS.

SOME OF THE ADVANTAGES AND DISADVANTAGES CLAIMED FOR THEM.

In the March number of the GAZETTE—the subject of the principal of raised frets and questioning their value as tending to elevate the banjo to a higher standard, was introduced with remarks explaining the motive in presenting the subject, and as this article is a continuation of the same, any further explanation at this time seems unnecessary.

Of the advantages claimed for raised frets, may be mentioned some of the statements heretofore published to the effect that they are the only means to perfect execution, the fingers are not stretched to such an extent in making notes, that they give the banjo a sharper tone, and render the matter of playing generally so much easier, consequently better to learn on, and especially so for ladies, that in playing difficult music the performer can execute with much more accuracy and ease than with the smooth fret, and that raised frets also enable the performer to play without looking to see that his fingers are on the exact spot, which it is said cannot be done by the average player on smooth frets. In support of these claims it has been said that any maker of banjos can tell you that the call for the modern raised fret banjo exceeds the old style, at least two to one, and that one of the most potent reasons why the raised frets should supercede the old style, is because the most eminent players throughout this country endorse them after a fair trial.

It is not the purpose of this article to present every claim ever made, either for or against the subject, but some of the most important ones frequently spoken of, and it may be mentioned here that the same points have been quite fully discussed by experienced players and writers at one time and another in the past, and to whom I am indebted for valuable suggestions; little, if anything, concerning the subject is offered as original, but

the result of observation of different players, and some personal experience has, it is thought, reasonable claim upon your space for the benefit of any who may not have had the privilege of reading or studying such subjects.

Of the disadvantages claimed by use of such frets, it has been stated that a false string over a raised fret is bound to register a false note and cannot be favored by a slight correction by the performer as on the smooth fingerboard, that there is more or less rattle as a string is imperfectly stopped over a fret, and that the tones produced are always more metallic and clanky, and consequently less musical to the ear; raised frets are also objected to as an impediment to execution and that one who has been led to learn upon a raised fret often finds it difficult to acquire good execution upon a smooth fingerboard after discovering that the raised fret is too limited to suit the taste, also they impede the easy movement of the left hand and necessitate considerable lost action, that a finished "slide" or long slur is out of the question, the effect produced being anything but satisfactory; the raised fret is also objected to on account of the severe and unnecessary wear on strings, being greater of course on a large than on a small banjo. Those who have practiced and enjoy some of the effects produced by changing the pitch or key and quality of tone by instantly changing the situation of the bridge, object to the use of raised frets because they simply render it impossible to play except when the bridge is at a fixed position and thus cut off another opportunity for producing certain effects which the banjo actually possesses.

As to the claim that raised frets promote more perfect execution, which must account for its being represented as an improvement, I certainly think that the reverse is the case. It requires some effort to overcome the rattling and hissing sound produced over such frets and on some banjos no player can avoid it; these to be sure are of faulty construction. The metallic sound is always present however

and cannot be removed while the raised fret is used, even if the fret is of other material than metal, because the stopping of a string at a given fret is more abrupt, and the notes instead of carrying, so to speak, from one to another in a smooth and expressive manner, are sounded out separately, each by itself, and the continued staccato effect becomes monotonous and the effect is decidedly metallic but more so of course with the "touch" of some players than with others, any good banjo will prove better without them.

One peculiarity concerning their use is the fact that the player soon becomes accustomed to any defect in tone, and seems not to realize that an audience detects it at once. I can recall the time, often and again, when a player has suffered embarrassment during a performance from the effect of a defective or an improperly graduated string over a raised fret, and as often to have heard it stated after a performance that the banjo seemed to lack compass, expression and other qualities necessary to constitute a first-class instrument, when the player had ample ability to render better execution and his banjo was actually at fault; but I do not recall in my experience covering the same period to have heard such remarks applied to any performance of an equally good player upon a banjo with smooth fingerboard. In the case of an imperfectly graduated string or one defective from any cause, which is frequently put on but a short time before it is to be played upon, and not discovered until too late to change it, such a string can be made to register the proper note on a smooth finger board at the will of the player (it is not recommended to use such string if it can possibly be avoided) but with such a string over a raised fret one is entirely at its mercy.

The objection raised to stretching the fingers in executing on a smooth fingerboard is I think of more value in support of the raised fret than all other claims combined, but does not in the least tend to establish such frets as an

Published Bi-Monthly by

L. B. GATCOMB & CO.

No. 30 Hanover St., Boston, Mass., U. S. A.

Edited by B. E. SHATTUCK.

#### RATES OF ADVERTISING:

1 Column; insertion.....	\$3 00
1-2 " " .....	\$ 00
1 inch, " " .....	25

On yearly advertisements we make 20 per cent. discount from above rates.

Advertisements under the heading "Prominent Teachers of Banjo Guitar and Mandolin," two lines, \$4.00 per year; additional lines 50 cents per line.

Advertisements under the heading "New Music," one insertion, 4 lines, 50 cents; additional lines 12 1-2 cents per line.

Continued from first page.

improvement or advantage to the *banjo*; the advantage is to the *player*, for many learn to play sufficiently for their own pleasure, and especially to execute accompaniments very tastefully with the use of raised frets, who could never apply themselves sufficiently to do so on smooth ones. and, for this reason alone, the use of such frets should not be overlooked or discouraged; the student must to a certain extent, be his own judge. Many of your readers are familiar with instances where the student, having plenty of ability otherwise, but lacking necessary application, has been discouraged at the progress of a smooth fret, and, having resort to the raised one, takes it up, simply because notes can be made, at first, with less effort; teachers often favor this to make a showing with the pupil—especially if some other teacher has had the pupil—and they can hardly be blamed for doing so if the pupil will not give a little of that essential requisite to ensure progress, viz., *work*, in the shape of practicing certain movements, either with pieces or independently of them, which are designed to strengthen the hand and make the closing of notes on a smooth fingerboard more easily acquired. A reason given in the statement that the raised fret represents the improved *banjo* is, that the demand for them so far exceeds the smooth fret. Even if this be true—and manufacturers of correct instruments would not agree about this—it is the last way in the world to determine such a point of merit; not more than one-quarter of the buyers even go far enough in the study to form an idea in the relative merits of the two instruments, and of those who do, the majority is not to be found using the raised fret exclusively by any means, many are obliged to use both kinds, as, in teaching for instance; but of those who use both, their smooth-fretted *banjo* usually appears when one of their best solos is called for; and the statement that the most eminent players throughout the country endorse the raised fret is certainly made under some serious misapprehension, as to the *fact* for players who do not use them, are too well known to need mention here. Some eminent players do use them, however.

I think a majority of the soloists of note— I know some do—consider the smooth finger-board the proper one for an artist to use, because it is limited only by the ability of the player, while it can be readily shown that certain pleasing and varied effects produced by the left hand, and easily obtainable on a smooth finger-board, are almost unknown on the raised one ; and it is furthermore true that the left hand is impeded in its execution of rapid passages where economy of movements means smooth and finished execution. Short-necked instruments, such as the Piccolo or Banjeaurine, are designed for special uses and are adapted to raised frets, and, in fact, any short-necked banjo is better adapted to them than the large banjo ; but the banjo suitable for solo playing is deprived of much that it naturally possesses by their use.

The whole object be held in view of the student or by the player, it seems to me, should not be that which is *easy* to accomplish, or what is within the compass of the average players, but rather that which makes possible the most tasteful and finished expression in execution should be the aim. The standard for the best methods employed in using the human voice, or for playing the piano, violin, and most other instruments is not fixed by what the average performer regards as easiest, but rather by that which, when acquired by the skillful performer, is best designed to approach, as nearly as possible, that pinnacle of the art-perfection.

So far as the matter affects the interests of the ladies who desire to learn this now popular instrument, everything possible should be done to encourage them, and it is certainly very gratifying to know that so many have already become proficient in the art. I believe, with many others, that execution upon a smooth fret would prove to be a physical impossibility for the hands of some ladies, but many ladies have mastered the smooth fret and prefer it.

P. H. COOMBS.

Bangor, April, 1888.

ST. PAUL, MINN.

The large audience at Turner Hall, last evening, was prettily entertained by the St. Paul Banjo Club, consisting of forty-three banjos and guitars—Zither and Harp. The entertainment was opened with a selection by the St. Anthony Hill Orchestra. This was followed in rapid succession with banjo selections by Messrs. Libby, Johnson and Peters, and a Zither solo by Prof. F. Stewart, and the guitar solo by William Nichols. J. J. Chur, late of Haverly's, interpreted the old negro character, and closed with a plantation hoe-down. The banjo feature of the evening was presented by Prof. J. F. Sherry. The audience fairly shook the house when he took the chair. Another feature was that of Master Ralph Smith, six. years of age, playing difficult music; and a banjo trio—Sherry, Dixon and Clark—a banjo duet by Martin and Fuller, and closed with selections by the St. Paul Banjo Club and St. Anthony Hill Banjo Club, consisting of twelve banjos and two guitars, after this a dance of ten numbers.

**BROCKTON, MASS.**

The Brockton Banjo Club played at the entertainment of the Sons of Veterans' Fair in such an enjoyable manner that it elicited the following favorable notice in the *Weekly Enterprise* of April 14, 1888.

The entertainment was well worth hearing. The Banjo Club need no introduction to the Brockton public; they have been successful in their playing everywhere, and they were no less so on this occasion, being obliged, by request, to play one more selection than was on the programme. Mr. David Brayton's latest composition, the "Polka Mazurka," was played with a dash and swing which earned the club a deserved encore.

## BANJO RECITAL.

It was decidedly complimentary to both Mr. George C. Dobson and the Ladies' Schubert Quartette that on such a night as last night so large an audience could be drawn out. Those who were present at Music Hall did not regret it, and an evening of unalloyed pleasure was the result.

Mr. Dobson has very rightly been called the "king of the banjo." In his hands the instrument which seems to have been evolved from the rude banjos of the Southern negroes becomes a vehicle for classical music, and has all of the sweetness of tone and dreamy softness of the Spanish mandolin or the guitar. His playing was truly the finest ever heard in this city, and he was called out again and again, the audience seemingly never tiring of the varied strains which he brought forth. Sharing with Mr. Dobson the honors of the evening was the Ladies' Schubert Quartette of Boston, and what Mr. Dobson's banjo playing was to the average, so the quartette singing was to the usual female quartette. Their most successful selection was the "Reveries," by Storch, the voices blending well, and were set off admirably by a flute-like contralto. Mr. J. Frank Donahoe's organ solos were highly enjoyable, particularly the overture, "William Tell." Miss Hester B. Holmes, elocutionist, made a pleasant impression, especially in her last two selections. Mrs. H. E. LeValley received an encore for her piano solo. The concert was under the management of Mr. H. E. LeValley of this city, and had it not been for the storm, doubtless there would have been a larger audience present.—*Evening Telegram*, Providence, R. I. March 13, 1888.

L. B. Gatcomb & Co.,

Dear Sir,—The banjeaurine received, and, after a thorough trial, pronounce it *perfect in every respect*. It has a wonderful carrying power, and the tone is loud and brilliant. Allow me to congratulate you upon the production of so fine an instrument, and predict for you a glorious future. Yours very respectfully,  
C. H. BARTLETT.

HOLLEY, N. Y., March 20, 1888.

N. A. PRIMUS,  
Artist.

*Makes a Specialty of Portraits in Oil, Decorating  
and Ornamental Work on Bric-a-Brac.*

A feature for this season is the Miniature Portrait in oil, suited to Locketts, Fancy Crockery, and other small articles. They are perfect in detail, and always please.

## WASHINGTON, D. C.

## TO THE EDITOR OF THE GAZETTE:

The present article I will devote to generalities of the banjo, its devotees and its subverters. Shakespeare says: "The man that hath no music in himself, Nor is not moved with concord of sweet sounds,

Is fit for treasons, stratagems, and spoils; The motions of his spirit are dull as night, And his affections dark as Erebus: Let no such man be trusted."

"A good ear for music and a taste for music are two very different things, which are often confounded; and so is comprehending and enjoying every object of sense and sentiment."—Greville.

The above was suggested by a scurrilous attack on the banjo, in the Union, January 9, '88, by one who signs himself music, a name as ill-timed and misplaced as was the lion skin on the jackass in *Æsop's Fable*. His Bray could not be mistaken.

I would recommend these cultured ones to an old book of Phil Rice's, where they will find a certificate from the great Thalberg, as having taken lessons, and bestowed some attention to the study of the banjo, then a crude instrument, and scarcely to be mentioned in the same category with the present perfect instrument, and in the hands of some of our present-day performers.

Another of the weapons used as a reason for its non-musical capabilities is that it was used by the ignorant negroes and minstrels, a weapon very much like a certain slug-shot of a wild tribe that was thrown forward with a peculiar jerk, and, unless the thrower was very dexterous in motion, the retard would result very unfavorable to himself; and so I consider that we should be thankful to them for their weapon. It is all the more to their credit that the ignorant are touched by its melody, as it is proof conclusive of music and not taste; it is in accord with nature, the fountain spring of all music.

It is an instrument that one can use to a certain degree of proficiency in a very short time; that is more than can be said of any other instrument. Imagine one sitting down in a parlor trying to entertain on the violin after a few months' lessons, and then be transported down South in some fever-stricken town, and the simile is not overdrawn.

The black veil of bigotry is gradually being drawn aside, and a new era is dawning on the present generation; they have dared the insults of culture, until now culture is weening itself from its obsolete and worn-out garment, taste.

It is being very extensively used in concerts, and here in my own city, even the church sociables are not complete without one or more banjo solos interspersed in its programme; and we cannot help smiling when we notice that the banjo is always encored and called to the front more frequently than any part of the entertainment.

Again, it is portable and takes up very little space, it does not need a stack of music as an accompaniment; and for fear some one will ask you to play, you will not have to use that old stereotyped phrase: "I can't play

without my notes;" as it is always memorized, thereby serving us in cultivating our memory.

And again I wish to call attention to composers for our favorite instrument; for the present, study more the needs of the instrument, in the way of easy teaching pieces, than in ambition to become a Beethoven, a Mozart, or a Thalberg. Encourage it study by pieces that are pretty and at the same time comprehensive to the uninitiated student; I know it is a task, for human nature is prone to weaknesses and often we will cater to the critic, rather than to the public; so let us be exceptions to the general rule, and I am sure we will be amply repaid in seeing our favorite spring into general favor; and placed in the vacant niche with other musical instruments where it deservedly belongs.

E. G. HARBAUGH.



The Harvard Clog Hornpipe, by Lansing and Shattuck, a very brilliant and pleasing composition in A and D, arranged for two banjos. Beautiful lithograph title page. Price, 25c. by mail.

The Longwood Clog, by G. L. Keenan, arranged for banjo by G. L. Lansing, very easy and desirable for teaching. Price, 10c. by mail.

L. B. GATCOMB & CO.,  
30 Hanover St., Boston, Mass.

## THE LATEST GEM.

## "On the Mill-dam Galop"

For Banjeaurine and Banjo, 35c.

By A. A. BABB.

Published by L. B. GATCOMB &amp; CO.

Pronounced by all who have heard it, to be a Gem. It can also be used for Banjo solo if desired.

## BANJO INSTRUCTIONS.

Banjo by Ear.	Geo. C. Dobson.	1 00
Complete Instruction.	Geo. C. Dobson. Boards.	1 00
Dobson Bros.' Modern Method.	Paper.	1 00
Geo. C. Dobson's New School for the Banjo.		75
National Banjo Method.	Geo. C. Dobson.	1 50
Shay's Method.	New and Easy. with Diagrams.	75
Paper.		75
Shay's Method.	New and Easy. with Diagrams.	1 00
Boards.		1 00
Star Method for Banjo.	Geo. C. Dobson. Boards.	25
Victor Banjo Manual.	Geo. C. Dobson. Boards.	1 00
Winner's New Amer. School for Banjo.		50

## Banjo Music—Vocal and Instrumental.

The Banjo Companion.	Vocal.	Paper.	1 00
		Boards.	1 50
"	Instrum.	Paper.	1 00
"		Boards.	1 50
Banjo & Piano Duets.	Piano part.	Paper.	1 50
		Boards.	2 00

Published by

White, Smith & Co.,  
BOSTON, NEW YORK & CHICAGO.

## OUR CANADA LETTER.

INTERVIEWS WITH LEADING CONCERNS,  
MERCHANTS AND MANUFACTURERS.

## ABOUT BANJO MUSIC.

## A WELL KNOWN MONTREAL TEACHER.

If there is any musical instrument which may truly be said to be popular with all classes of people it is the banjo. When first constructed, as used by the negroes of the South, and even for years after, as employed on the minstrel stage, its construction was crude and unsatisfactory; but as our people and those who performed upon the banjo soon became aware, the capacity of the banjo for producing exquisite music was almost unlimited—and henceforth experts undertook to make such improvements as would bring out clearer, better and purer tones. The result has been most gratifying. But what use is a really good banjo to anyone if they are unable to play it? Many persons have bought elegant and costly banjos, and after trying in vain to master the same give up in disgust, and why? Simply because they did not take the most important step, which is to take lessons from the very best teacher in their vicinity. It is with great pleasure that we make mention in these columns of Montreal's favorite and ever popular young banjo teacher, Mr. JOHN H. PARKER, who is located at No. 41 University street, where he has the finest and pleasantest parlors and instruction rooms to be found in the city. Although this gentleman has only been here about five years, yet he has won for himself a host of friends, and has among his pupils some of the first families in the city. Mr. PARKER is a wonderful player and it seems impossible that such excellent music could come from a banjo as he draws out of it. He has given several concerts, which have all been largely attended. We are glad to see such unusual success attend the efforts of this gentleman, but we can truly say that it is no more than is deserved.

## Mac Cord's

## Sectional Wood Rim Banjos

Are admitted by those who have heard them to be of perfect vibratory power, and great carrying tone.

## Mac Cord's Tail Pieces

fit any Banjo, keeps proper pressure on bridge (even when hoop is not pulled down), prevents bridge shifting from side to side when playing. Price, 1.50.

CHARLES C. BERTHOLDT, Agt.,

No. 2644 Olive St., St. Louis, Mo.

## BANJO STRINGS!

We will send you by mail

## One Dozen Selected Banjo Strings

FOR \$1.00.

L. B. GATCOMB &amp; CO.,

30 Hanover street, Boston, Mass.



Albert A. Babby, whose portrait we print, was born in California in 1864, where he resided until 1866, when he moved to Bangor, Maine, and spent the time between this date and 1875 as boys generally do.

At this period he commenced the study of music on the piano, which laid the foundation for the knowledge which now so ably fits him to teach his favorite instrument, the banjo.

He first studied the banjo with P. H. Combs of Bangor, and remained under his tutelage for three years, when he moved to Boston in 1880. One year later he commenced to study with G. L. Lansing of Boston with whom he remained for about a year, until finally in 1882 he commenced to teach.

Mr. Babby is modest and even tempered and possesses the rare gift of personal magnetism, which qualities have endeared him to a host of friends.

He is connected with Mr. L. B. Gatcomb as a teacher of the banjo, and is fairly on the way to the topmost round in his profession. He is a good musician and a first-class performer, while his compositions are beginning to attract wide-spread notice.

We predict a bright future for this gentleman, and can assure all who wish to call and make his acquaintance that they will meet with a kind and hearty reception.

The new galop, composed by Mr. Babby, entitled, "On the Mill Dam," is becoming very popular—the demand for it is very great. It is strictly a banjo piece, and meets thoroughly the demand for something easy and yet pretty and effective.

## MacCord Banjo Tail Piece,

Fits any Banjo, never cuts the strings, keeps pressure on the bridge, even hoop is not pulled down, thus preventing the bridge sliding from side to side when playing. Price, \$1.50.

The "Tipphone," a beautiful imitation of Swiss Bells, in elegant wooden case, \$30.00. My Royal Diamond Banjo strings are used by every professional, \$1.60 per bundle of 30.

Alex. L. Ludwig's Music Store,

514 Walnut Street,

St. Louis, Mo.



Mr. W. P. Chambers, of Omaha, Neb., has sent us for publication some fine compositions for Banjo and Guitar, some are already out.

Mrs. Myra M. Cobb has a large class of Banjo, Mandolin and Guitar pupils in Waltham, in addition to a very fine teaching business in Boston. Her address may be found in another column.

Miss Edna Huxtable, of Wareham, Mass., is becoming very popular as a banjo soloist. Miss H. is a niece of Mr. G. L. Lansing.

Mr. Gatcomb:

Dear Sir:—To say that I am pleased with the banjo I procured from you, would but faintly express my opinion as to its good qualities. I think in point of tone it equals any I have ever heard, and as regards finish it far surpasses any I have ever seen.

Yours Respectfully,  
Boston, April 29, '88. CHAS. G. TAYLOR.

The popular Boston Ideal Club have received several flattering offers for the summer season. Mr. P. C. Shortis exchanged compliments with the club at the Richwood one evening last week.

It may not be generally known but it is a fact, nevertheless, that the Brockton Banjo and Guitar Club is one of the best amateur clubs in the country.

The Madison, Wis., Evening News is unstinted in its praise of the Madison Banjo and Guitar Club which gave a concert at Monroe and delighted the audience. We are glad to hear that the west is awakening to the fact that these instruments in the proper hands, are capable of beautiful effects.

That famous composition for Banjo the "Invincible Guard March" is now out for Band and Orchestra and is published by Thompson and Ode, it is being played this week by all the theatre orchestras in Boston, and bids fair to become as popular for bands and orchestras as it has for the banjo. It is to be published for piano also, and will be out shortly.

Mr. Gatcomb:

Dear Sir:—I feel as though I ought to thank you for giving me so nice a case. It is really more than I expected for the money. Am highly pleased.

Yours truly,  
Boston, March 31, '88. AL. SNOOTS.

The Harvard Freshman Banjo Club of Cambridge, Mass., gave a concert in that city Friday eve, April 27th, of which the press spoke in high praise.

Mr. W. N. Scranton, the popular New Bedford teacher is booming the Gatcomb Banjo.

Early in the present season Mr. B. E. Shattuck found himself overrun with pupils, and was obliged to associate with him, Mr. A. A. Babb, and still later Mr. F. O. Percival, this speaks well for the Banjo interest in Boston.

We received a call a short time since from E. M. Hall, he favored us with several original compositions soon to be published. Banjoists should watch for them.

Mess. L. B. Gatcomb & Co., Boston, Mass.:  
Gentlemen:

The Banjo has just come to hand and is more than satisfactory. I am well pleased with the finish and general make, and the full, rich tone has been greatly admired. I anticipate a great deal of pleasure out of it. Many thanks for your promptness and care in selecting the instrument for me.

Yours truly,  
Sedalia, Mo., April 25, '88. C. P. CONVERSE.

We have the programme of an entertainment given in Staatsburgh, N. Y., March 19th. Among the artists were Prof. Wm. J. Connolly and James Gemmily. We have no doubt but what the playing of these gentlemen was as fine as the selections.

Messrs. Lansing and Harris of the Ideals, are complimented on all sides for their artistic rendition of the Old Folks at Home.

Mr. A. D. Grover is the banjo instructor at the Beacon Hill Conservatory, Boston.

We have seen the programme of the Benefit concert given to the Marque Bros., of Abilene, Kansas, and are much impressed with the excellence of the selections given. We trust that the results will be of great help to these gentlemen.

## HOW TO TUNE THE BANJEURINE WITH THE BANJO.

As we have received numerous inquiries relating to the above question, we deem it advisable to give the rule in this issue of the Gazette. The pitch now used by nearly all players for tuning the banjo is C. The banjeurine should be tuned a fourth above the banjo which may be done as follows: Stop the fourth string of the banjo at the fifth fret, then tune the fourth string of the banjeurine in unison, after which proceed with the usual method of tuning.

## "OF COURSE."

As Mr. W. A. Huntley was on his way to Boston from Providence, he placed his Stewart banjeurine, in leather case, too near the hot steam pipes and thus the head was broken. He was obliged to borrow an instrument of G. L. Lansing, the popular teacher of Boston, which, of course, was a Stewart.

The above is a clipping from a little Banjo and Guitar Journal, and we wish to say, the instrument loaned to Mr. Huntley for this occasion was a "Gatcomb" made for Mr. Lansing and used by him on the concert stage.

# SUPPLEMENT.

GATCOMB'S BANJO AND GUITAR GAZETTE.

## PLUTE'S SILENT BANJO.

THE LAST TIME THAT HE PLAYED IT AND THE  
LAST TUNE THAT HE SANG.

"Why don't I put strings on dat banjo 'an' tune her up? Kase, boss, dot banjo has played all de music it ebba am gwine to be in dis wurl, an', when old Plute goes to de 'pearly gates' it's gwine to be buried wid'im. Ah! boss, when I think ob de las' time I picked on it, mos' forty year ago, I don't ker how soon dey packs de erf ober bof ob us. Would I min' tellin' what makes me so perticler 'bout it? Goodness sakes, no, sah-no, no, I's allers will'n to talk 'bout little 'Randa, dat's wyster deyuster call massa's darter when I libbed in Alabama—de real name was Miranda. Well, sah, soon as she coult walk, dat chile picked me out from all de res' ob de nigs an' allers wanted to be wid Plute—dey called me Plute kase I was so brack. She nebba was a strong chile, an' I yuster carry her miles an' miles 'roun' de place cotchin' squirls an' fish an' gettin' berries an' posies, to make her grow helly. She liked all dat, but was allers de gladdes' when I tuk down dat banjo an' singed an' played fur her. When ebber I singed a tune she hadn't heard or just larnt she'd laf, slap her little white hands to-gedder an' shake her curls. Good lams, boss! I can see her right now dis minit, wid her shiny-brass lookin' har, an' her eyes lookin' twy or free kins o' blue!"

"When she got 'bout seben years ole she got sick, an' I didn't see her fur 'bout two weeks. Den one day one ob de family servants cum and sed I mus' go rite up to de house wid de bonjo. When I got dar, dar was massa an' missus, two 'Randy's brudders an' fo' five udder folks in de room all sittin' awful still kinder. Massa cum up to me an' sed wid chokey kine o' words, 'Plute, 'Randy wants you to play an' sing a new tune for her. De little gal was lookin' ober from de bed wid a little laf on her mouf an' her eyes shinin' like water when de sun's out. I tole massa dat I on'y knowed de chawrus ob one new tune; but de oberseer sed none oh de nigs mus sing it or he take de skin off 'em."

"Nebba mine him now," sed massa, 'dars on'y one oberseer, Plute.'—den he wipe his eyes—"go on an' sing."

"I t'rn de bonjo low an' sing'd de chawrus I'd larnt:

Dar a good time cummin' bye and bye,

A cummin' far you an' fur me;

Oh! darkies, don't you fear,

Fur de time's a cummin' near

When we're gwine whar we'll all be free.

"Just as I finished de las' line, 'Randy riz up a little an' beckon me to cum; de folks all got up too an' looked scared. I went ober to de side ob de bed, an' she sed:

"Carry me, Plute!"

"Sartin', sed I, 'little possum."

"I lif her up an' walk 'roun' de room wid her; she didn't feel hebbier dan a bunch o' feedders.

"Den she said: 'Don't let anybody else carry me, Plute.'"

"I gib her little hug an' sed, 'No, honey, nebba."

"Den she say, 'put me back and cum sing close by me.'"

"I laid her down, got de banjo, an' sot down by de bed—an' jus' as I was singin' de las' line—agin she turn 'roun' an' put her han' on dat banjo and sed, 'Good-bye, Plute; good-bye. I's gwine wha we'll all be free.'"

"Dem was de las' words dat little 'Randy ebba spoke, an' dat's de las' time dat bonjo ebba sounded; an' nobody else ebba carried her again, for bress dere souls, dey let Plute carry her dear little coffin to de grave-yard,"  
*N. Y. Tribune, Jan. 29, '88.*

## NEW YORK.

On Monday, April 2, a decision was reached in the suit of *ME. Frank B. Converse* against Messrs. John F. Stratton & Co. The case was tried in February before Justice Friedman, at the Equity Term of the Superior Court of New York, the attorney for Mr. Converse being Mr. William Allan, 51 Chamber street, and the attorneys for the defendants being Messrs. George C. de Lacey and Joseph Fettretch. The findings and conclusions as handed down by Justice Friedman contained the following:

Messrs. John F. Stratton & Co. entered into an agreement with Mr. Converse in November, 1883, for the manufacture and sale of the "Frank B. Converse" banjo, and by the terms of said agreement were confined to the sale and manufacture of these banjos only, with the exception of some cheap kinds of banjos. The firm have manufactured such banjos up to November, 1887. During the same time they have sold Frank B. Converse banjos, and also imitations of same and other makes, in direct violation of the agreement with Converse. The defendants have not kept a separate nor a true account of the banjos sold under the agreement with Converse, and also have not furnished true and correct statements of such sales.

The defendants have not paid to the plaintiff nor credited him with the royalties due on the Frank B. Converse banjos, nor on the banjo manufactured and sold in violation of the contract. They have also sold Frank B. Converse banjos without his trade-mark with the same negligence as to royalties.

The Court finds that no change of contract was made relating to the manufacture and to the royalties of the Converse banjos; and that Mr. Converse has always willingly and truly fulfilled his part of the agreement.

The contract is to be rescinded, and each of the defendants to the suit restrained from selling any banjos under the agreement.

The trade-mark is to be delivered to Mr. Converse, who is entitled to royalties, not only on all banjos sold under the contract, but

also on all such banjos sold in violation of the contract. A referee is to be appointed, after whose report final judgment will be granted to Mr. Converse as to the amount and costs.

We congratulate Mr. Converse, who, cleared from all slander, stands before the community as master of the situation; and we hope that he will be able soon to make new and satisfactory arrangements with a reliable firm or with a private party for the manufacture and sale of the Frank B. Converse banjo, which, having been advertised extensively, and on account of the reputation of Mr. Converse as a banjoist and teacher, is sure to prove a good investment. The silly statements attributed in a certain paper to Mr. Stratton we never believed. We were of the opinion that Mr. Stratton was shrewd enough to keep his affairs to himself, although in the Converse case he demonstrated that he had a very poor idea of the principles of equity or the ability of our courts to distinguish the points of a contract.  
—*Musical Courier*, April 11, 1888.

## TROY'S BANJO CLUB.

There is nothing worth having in the musical line that Troy does not possess. Its vocal societies have long since established reputation for unrivalled excellence. Its military bands are among the best in the country, and now we are able to add to the list a banjo club which will take rank with any similar organization in the United States. It is the result of a year or more of hard fingering and study, and is composed of the following, all residents of the Thirteenth ward: W. H. Marsh, director; H. D. Edmiston, E. F. Kilian, H. Stillman, T. Donohue and T. Cummings. Under the able direction of Professor Marsh, a very thorough instructor and an accomplished player, these young men have become proficient banjoists, rendering most difficult classical music in an artistic manner. The club was formed for personal amusement, but the members have kindly consented to appear on the occasion of the Mannerchor concert for the benefit of the Soldiers' Monument fund, when our citizens will have an opportunity of hearing some really fine banjo music.

## Gatcomb's Standard Leather BANJO CASES.

For 11 in. Banjo,	\$5.50
" 12 "	6.00
" 13 "	6.50
Banjoaurine Cases,	6.00
Green Cloth Bags,	1.25

Sent on Receipt of Price.

L. B. CATCOMB & CO.,

30 Hanover Street, Boston, Mass.

To B. E. SHATTUCK.

# THE "GIT THERE" POLKA.

Written for the GAZETTE.

By JOHN H. PARKER.





**Genuine Italian Banjo Strings.**

4 Strings, 1st,	1 String, 3rd,	all for \$1.00.
2nd	4th,	

These Strings are made especially for the raised fret Banjo, in order to produce perfect chords.

**BENJ. A. BLOOMBY, Teacher and Dealer.**

922 Elm St., Manchester, N. H.

"Banjo Teacher."

Send for wholesale price list.

**THE CELEBRATED**  
**Invincible Guard March**

**FOR BANJO.**

By B. E. SHATTUCK.

<i>Solo,</i>	25c.
<i>Two Banjos,</i>	35c.
<i>Banjo and Guitar,</i>	40c.
<i>Two Banjos and Guitar,</i>	50c.

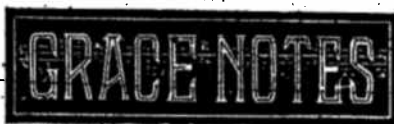
Sent by mail on receipt of price.

L. B. GATCOMB &amp; CO., 30 Hanover St., Boston.

**The L. B. C.****Professional Banjo Bridge.**

6 cts. each; 50 cts. per dozen, by mail.

L. B. Gatcomb &amp; Co. 30 Hanover St. Boston.



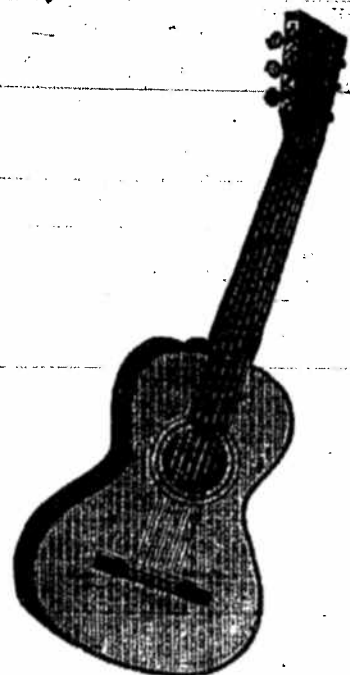
A Kansas school ma'am has introduced a new feature in her school. When one of the girls misses a word the boy who spells it gets permission to kiss her. As a result the boys are improving rapidly.—[Shoe and Leather Reporter.]

Husband (all ready for the theatre)—I declare, dear, it's raining hard.

Wife (buttoning her gloves)—well, what's a little rain? One would think from your tone of voice that we were about starting for church.—[Harper's Bazar.]

In Chicago the rule against allowing license to a saloon within 200 feet of a schoolhouse is to be strictly enforced. This will necessitate the lengthening of the recess intermissions, as the teachers will have further to walk.—(Peoria (Ill.) Transcript.)

"Pshaw!" exclaimed Grimshaw, "I have no-patience with a woman. You look under the bed to see a man and you'd scream blue murder if you saw one." "What of that?" retorted his patient wife. "I saw you put your hand on the radiator to see if it was hot, and you jumped up and down and swore like a trooper when you found that it was." Grimshaw has now less patience with 'em than ever.

**THE WASHBURN****GUITARS****MANDOLINS and ZITHERS**

Were all awarded the First Prize Medal at the late Mechanics' Fair in Boston, and stand to-day without a rival, as the best tone, best finish, best model.

**The Luscomb Banjo**

Patented Metal Rim with wood top, is conceded by the best judges to be the most powerful and clearest in tone of all makes.

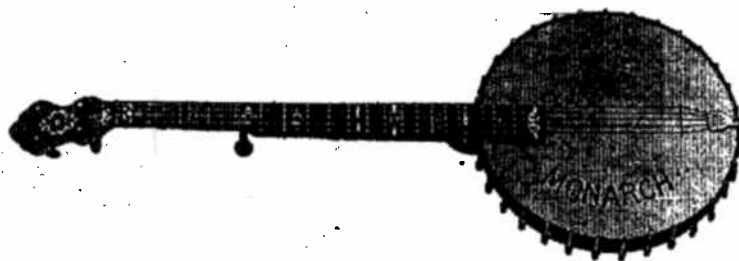
**The Artist Banjo**

Always popular. Is now more in demand than ever before.

Send for illustrated catalogue.

**Thompson & Odell,**

186 Wash. St., Boston, Mass.



In offering to the public the "MONARCH" Professional Banjo, we feel that we do not boast when we say it is the

**Best Instrument on the Market.**

It possesses a rich tone and that wonderful carrying power, so much desired by professional players. It is used and recommended by the

**Boston Ideal Banjo, Mandolin & Guitar Club,**

AND OTHER LEADING ARTISTS.

**L. B. GATCOMB & CO.,**

SOLE MANUFACTURERS AND PROPRIETORS,

30 Hanover St.,

Boston, Mass., U. S. A.

## Genuine Italian Banjo Strings.

4 Strings, 1st, 2nd, 3rd, 4th, all for \$1.00.

These Strings are made especially for the valued fret Banjo, in order to produce perfect chords.

BENJ. A. BLOOMEY, Teacher and Dealer.

922 Elm St., Manchester, N. H.

"Banjo Teacher."

Send for wholesale price list.

## THE CELEBRATED Invincible Guard March

FOR BANJO.

By B. E. SHATTUCK.

Solo, 25c.  
Two Banjos, 35c.  
Banjo and Guitar, 40c.  
Two Banjos and Guitar, 50c.

Sent by mail on receipt of price.

L. B. GATCOMB & CO., 30 Hanover St., Boston.

## The L. B. C.

### Professional Banjo Bridge.

6 cts. each; 50 cts. per dozen, by mail.

L. B. Gatcomb & Co. 30 Hanover St. Boston.

## GRACE NOTES

A Kansas school ma'am has introduced a new feature in her school. When one of the girls misses a word the boy who spells it gets permission to kiss her. As a result the boys are improving rapidly.—[Shoe and Leather Reporter.

Husband (all ready for the theatre)—I declare, dear, it's raining hard.

Wife (buttoning her gloves)—well, what's a little rain? One would think from your tone of voice that we were about starting for church.—[Harper's Bazar.

In Chicago the rule against allowing license to a saloon within 200 feet of a schoolhouse is to be strictly enforced. This will necessitate the lengthening of the recess intermissions, as the teachers will have further to walk.—(Peoria (Ill.) Transcript.

"Pshaw!" exclaimed Grimshaw, "I have no patience with a woman. You look under the bed to see a man and you'd scream blue murder if you saw one." "What of that?" retorted his patient wife. "I saw you put your hand on the radiator to see if it was hot, and you jumped up and down and swore like a trooper when you found that it was." Grimshaw has now less patience with 'em than ever.

## THE WASHBURN



## GUITARS

## MANDOLINS and ZITHERS

Were all awarded the First Prize Medal at the late Mechanics' Fair in Boston, and stand to-day without a rival, as the best tone, best finish, best model.

## The Luscomb Banjo

Patented Metal Rim with wood top, is conceded by the best judges to be the most powerful and clearest in tone of all makes.

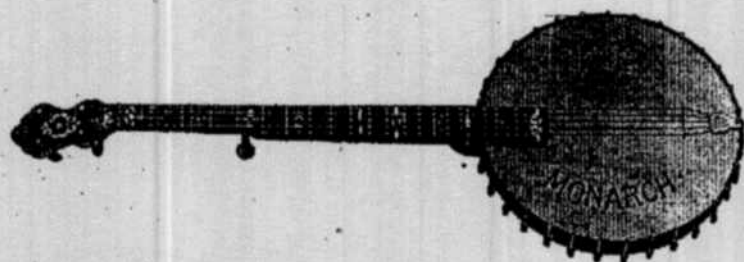
## The Artist Banjo

Always popular. Is now more in demand than ever before.

Send for illustrated catalogue.

## Thompson & Odell,

186 Wash. St., Boston, Mass.



In offering to the public the "MONARCH" Professional Banjo, we feel that we do not boast when we say it is the

## Best Instrument on the Market.

It possesses a rich tone and that wonderful carrying power, so much desired by professional players. It is used and recommended by the

## Boston Ideal Banjo, Mandolin & Guitar Club,

AND OTHER LEADING ARTISTS.

## L. B. GATCOMB & CO.,

SOLE MANUFACTURERS AND PROPRIETORS,

30 Hanover St.,

Boston, Mass., U. S. A.